22 August – 11 October 2014
MAAP – MEDIA ART ASIA PACIFIC partners with National Art School Gallery, Sydney

**LANDSEASKY**

revisiting spatiality in video art

Paul Bai
Unsalted (Wind Charm), single channel video projection, timer, audio, 10’00”, 2013
Paul Bai (b.1963, China) works with landscape and representation. What is the reality of its orientation? Is it spiralling left or right, up or down? As the split projection suggests a hypothetical spatial and temporal context, the image that is regenerated by two leaning wall panels also introduces the projection space into the physical space of the gallery. To this extent, the blue sky, the gap, and the wall plane casually hang between the two panels and demonstrate an existence that is temporal, indeterminate and liminal, and doesn’t adhere to conventional linear taxonomies, a third spatial instance.

Lauren Brincat
This Time Tomorrow, Tempaholm, documentation of an action, single channel digital, colour, audio, 5’19”, 2011
Lauren Brincat (b.1980, Australia) is an artist who works in a variety of media, including video documentation of actions. Typically performed by the artist in solitude, Brincat’s practice is largely guided by the early performance art of the 1970s. Perspectively exaggerate a single recorded action made for video in The Time Tomorrow, Tempaholm. The artist is seen walking into frame and following the airport runway at Berlin’s Tempaholm Airport until she reaches vanishing point. The specific site evokes the history of this runway famously during the second World War, the Berlin Airlift, the Cold War and the now dormant since the airport was closed in 2008.

Barbara Campbell
Iclis, close, single channel responsive video installation, audio, 5’04”, 2014
Camara and edit, Gary Warner
Responsive programming, John Tonkin
Barbara Campbell (b.1961, Australia) works across multiple concepts of spatiality—mediated, architectural and geographic—to create video installations that have been following the trajectories of migration and the displacement of migrants. The artist has focused on sites used to ship slaves off the continent, bound for colonial destinations around the globe. The artist has focused on the movement of people to and from a site, rather than on the larger forces that contributed to the movement of people to distant destinations. The artist has focused on the movement of people to and from a site, rather than on the larger forces that contributed to the movement of people to distant destinations.

Jan Dibetts
Horizon I – Sea, 2 channel video projection, colour, no sound, 4’29”/ 4’39”, 1971
Horizon II – Sea, 2 channel video projection, colour, no sound, 3’25”/ 3’26”, 1971
Jan Dibetts
(b.1934, New Zealand) is a Dutch artist, photographer, curator and writer. His work focuses on the mapping of a landscape and the relationship of drawing and video, merging with architectural space. Conflating and confounding several phenomena revealing an analytic approach to imagined and real space. The creation and articulation of space through its medium and spare aesthetic, sets up a heightened awareness of representational and real space.

Shilpa Gupta
100 Hand drawn Maps of India, single channel video projection, table, 3’42”, 2007-08
Shilpa Gupta
(b.1976, India) is a first generation Chinese video artist with a practice dating from the early 1990’s.

Derek Kreckler
Littoral, single channel video installation, chlorine fibre screen, electric fan, no sound, dimensions variable, 2011
Derek Kreckler (b.1952, Australia) works in performance, video, sound and photography. The littoral zone is an environmental term that describes the space between the shores and the water. Littoral zones are under-studied as abundant spaces, essential to much plant, animal and marine life. This installation employs the word ‘Littoral’ both literally and metaphorically to acknowledge the rich space of potential between viewer and artwork. In Littoral, waves roll toward an unseen coastline. A fan causes the board projection screen to move and fragments the work to create multiple silhouettes. Littoral seeks to create an immersive experience for the viewer using low-tech technologies that nonetheless evokes the immensity of sea and sky.

Giovanni Ozzola
Garage - sometimes you can see much more, single channel video projection, audio, 2009 - 2011
Giovanni Ozzola (b.1982, Italy) works primarily in video and installation. Central to Ozzola’s practice is the exploration of three dimensional space and its relationship to light. The artist is known for his extraordinary light installations, utilizing space projection and light to create immersive environments that question our environment and our relationship to it. Ozzola’s works are a testament to the power of light and the possibilities of projection.

Joao Vasco Paiva
The Other Rule in Ping Pong, 3 channel synchronized video installation, audio, 3’23”, 2014
Joao Vasco Paiva (b.1975, Portugal) has been based in Hong Kong since 2005. Using installation, video, sculpture and bi-dimensional objects, his practice challenges representation and medium specificity. In Forced Oceanography (2011) the artist captures a buoy floating in a Hong Kong seascape. However, through computer trickery, Paiva disciplines the seas, anchoring the buoy in the centre of the frame and subverting the surrounding seascape to move in compensation. The point of view has remained intact through the behaviour of the elements that construct space has essential attributes re-assigned. The unnatural movement is unsettling through the arbitrary order is modified in a way that is not difficult to accept.

Wang Gongxin
The Other Rule in Ping Pong, 3 channel synchronized video installation, audio, 3’23”, 2014
Wang Gongxin (b.1980, China) has emphasised the sculptural by incorporating objects into his projections and spatially composed screen arrangements. In this work, Wang synchronizes two walls projections and one wall projection to construct a simulacrum of objects and space. The result is a new spatial reality that redefines the concept of video art as a contemporary art tool. He works across photography, film and video, but is best known for his photographic works that transform natural landscapes into geometric abstractions through shifts of angle and perspective. These seminal works are a testament to the artist’s early video experimentations and demonstrate three forms to framing the seas to produce different spatial effects. This is a rare opportunity to see the complete series presented in one space to create a dynamic shifting portait of the horizon abstracted by the camera’s point of view. Each work in the Horizon series tips and alters the camera’s frame so that the horizon line dissects the screen and in doing so both disrupts the illusion of realiment of the video and flattens the pictorial space denying the illusion of depth.

Shiho Gupta
100 Hand drawn Maps of India, single channel video projection, table, 3’42”, 2007-08
Shiho Gupta
(b.1976, India) draws us into the complexities of the construction and delineation of space appropriated in man-made borders. The video sequence features numerous representations of the horizon that frame the video from memory by providing both a ground plane and frame, three into question how political borders are created, imagined, and learnt. A highly subjective interpretation of the horizon. This work extends the video installation, placing the viewer using low-fi technologies that nonetheless evoke the immensity of sea and sky.

Kimsooja
Botter – Alpha Beach, single channel video, no sound, 6’18”, 2001
Kimsooja
(b.1957, Korea) works in video, installation, sculpture and performance practices. Kimsooja’s work is highly meditative, activating the mindful repetition of actions, images and materials. The artwork is often a site-specific sculptural installation. For instance, her work Botter – Alpha Beach (2001) explores the notorious Nigerian beach of the video’s title, a site used to ship slaves off the continent. A large board projection screen is held in the light of the horizon. The artist’s Unsalted (Wind Charm) is a sculpture that evokes the history of this runway famously during the second World War, the Berlin Airlift, the Cold War and the now dormant since the airport was closed in 2008.

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Wang Peng
Beyond, 3 channel video, 20’00”, 2014
Feeling North Korea, single channel video, audio, 12’19”, 2005
Wang Peng (b.1964, China) explores a very particular logic relating to screen space in his recent video work. His approach is realised through constructed techniques that include the synthesis of two or more spatial points of view within the one screen. In Beyond (2014) the artist captures a buoy floating in a Hong Kong seascape. However, through computer trickery, Paiva disciplines the seas, anchoring the buoy in the centre of the frame and subverting the surrounding seascape to move in compensation. The point of view has remained intact through the behaviour of the elements that construct space has essential attributes re-assigned. The unnatural movement is unsettling through the arbitrary order is modified in a way that is not difficult to accept.

Zhui Jia
It’s beyond my control
Zhui Jia (b.1963, China) is a first generation Chinese video artist with a practice dating from the early 1990’s. His predominantly works in moving image and photography where his early video work explored urban phenomenon revealing an analytic approach to imagined and real space. The creation and articulation of space through drawing is fundamental – through the video the artist generously shares the space of contemplating the relationship of drawing and video, merging with architectural space. Conflicting and confronting several visual planes, Zhui Jia offers his work to cross-examine his observations and artistic propositions. The work, through the medium and spare aesthetics, sets up a heightened awareness of representational and real space.

LANDSEASKY brings some of the most interesting and challenging video artworks from 17 international contemporary artists to 3 different countries in a major Australia – Asia tour. Meditating on the motif of the horizon in sublime and complex ways, the exhibition features some of the world’s sharpest contemporary artists. This exhibition tours to South Korea, China and Australia across multiple prestigious museums and galleries in 2014. This is the latest tourng project by award-winning Australian arts organization MAAP – Media Art Asia Pacific.

— Kim Machan, curator

MAAP – Media Art Asia Pacific
This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, the Queensland Government through Arts Queensland, part of the Department of Science, Information Technology, Innovation and the Arts, and the Commonwealth Institute of CLT. MAAP – Media Art Asia Pacific
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